

## Capoeira pedagogical competition: a proposal for teaching afro-brazilian history and culture

### ARTICLE

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### Abstract

This study examined the Capoeira Pedagogical Gincana as a teaching strategy for Afro-Brazilian history and culture in integrated high school Physical Education. Thirty-five second-year students from the Technical Course in Internet Information Technology at the Federal Institute of Acre participated. The applied, qualitative research employed conversation circles, thematic analysis, and word clouds. Activities unfolded in five stages: introduction, prior knowledge assessment, theoretical-practical lessons, the gincana, and final evaluation. Lessons covered Afro-Brazilian history, motor skills, musicality, instruments, and renowned capoeira masters. During the gincana, students in three teams completed collaborative tasks such as a war cry, mock trial, style presentations, and a trail-based quiz. The gincana was positively received, proving to be a valuable pedagogical experience. It fostered learning, encouraged creativity, strengthened cooperation, and contributed to combating prejudice.

**Keywords:** Meaningful Learning. Educational Games. Teaching Learning. National Identity. Professional Education.

### Gincana pedagógica de capoeira: uma proposta para o ensino da história e cultura afro-brasileira

### Resumo

A pesquisa investigou a Gincana Pedagógica de Capoeira como estratégia para o ensino da História e cultura afro-brasileira nas aulas de Educação Física do ensino médio integrado. Participaram 35 alunos do 2º ano do Curso Técnico em Informática para Internet do IFAC. De natureza aplicada e qualitativa, a pesquisa utilizou rodas de conversa, análise temática e nuvens de palavras. As atividades foram organizadas em cinco etapas: apresentação, sondagem de conhecimentos prévios, aulas teórico-práticas, gincana e avaliação. Os conteúdos incluíram História afro-brasileira, aspectos físicos e motores da capoeira, musicalidade,

instrumentos e mestres reconhecidos. Na gincana, os alunos, divididos em equipes, realizaram tarefas colaborativas como grito de guerra, júri simulado, apresentações de estilos e quiz em trilha. A experiência foi bem avaliada pelos estudantes, com destaque para os ganhos no aprendizado, combate ao preconceito, incentivo à criatividade e fortalecimento da cooperação.

**Palavras-chave:** Aprendizagem Significativa. Jogos Pedagógicos. Ensino-Aprendizagem. Identidade Nacional. Educação Profissional.

## 1 Introduction

Historically, education in Brazil was marked by duality, in which access to preparatory education was the privilege of the upper classes. On the other hand, professional education had an instrumental character, focused only on doing, and was aimed at the working class and the less privileged (Ramos, 2014). With the changes in the demands for training and job qualifications, caused by social, political and economic transformations over time, there was a need to try to overcome the duality and fragmentation of the country's education system. To this end, vocational and technological education (VET) emerged as an alternative based on the assumption of comprehensive, polytechnic and omnilateral training for individuals, with the aim of preparing them not just for the job market, but for the world and life in society (Saviani, 2007; Ciavatta; Ramos, 2011).

Since the creation of the Federal Network of Professional, Scientific and Technological Education, with Law No. 11.892/2008, EFA has consolidated itself as a reference educational modality in basic, technical and technological education, especially by offering integrated secondary education (EMI), providing students with the integration of propaedeutic and vocational knowledge (Brasil, 2007). For EMI to fulfill its emancipatory role and train critical, reflective and active individuals, it is essential to include themes in the school curriculum that broaden knowledge and promote debate and discussions about citizenship, science and technology, economics, the environment, health and multiculturalism (Brasil, 2019).

In this sense, thematization needs to be carried out with dynamic, attractive and contextualized pedagogical practices, which focus on the use of collaborative methodologies and appropriate educational resources, in order to guarantee meaningful learning, placing the student at the center of the teaching process based on their prior knowledge (Ausubel, 2000).

The justification for this academic-investigative itinerary emerges from Law 11.645/2008, which determines the inclusion of program content on Afro-Brazilian and indigenous history and culture, which is understood as an essential part of the emancipatory formation of the individual and can permeate the different areas of knowledge, including Physical Education (Brasil, 2008). In light of the above, it can be seen that school Physical Education can contribute to valuing ethnic-racial plurality and building a mentality of respect for differences by approaching content that allows knowledge to be transversal, such as the teaching of capoeira (Silva, 2019).

Thus, teaching capoeira at school can be a powerful pedagogical strategy for developing the factual, conceptual, procedural and attitudinal skills and competences that are essential for combating discrimination, prejudice and racism (Paula; Bezerra, 2014).

To this end, one of the possibilities for contextualizing/thematizing the teaching of capoeira at school can be through gamified strategies, i.e. through games, considered to be an active methodology that uses traditional elements of games in teaching-learning processes and which has become increasingly common in educational environments. This strategy, due to its ability to involve, engage and motivate active student participation, can also be used in a very promising way in Physical Education classes, where games are common activities (Silva; Sales; Castro, 2019).

In this way, we believe that gamification in Physical Education classes for teaching capoeira is an innovative methodological proposal, especially when pedagogical *gincanas* (a team-based educational challenge common in Brazilian schools) are used. In these terms, the pedagogical gincana is consolidated as a dynamic teaching practice that is characterized by being a dispute in groups, with fixed rules (simple or complex), marked

by a sequence of diversified and interconnected tasks with a didactic objective of facilitating the teaching-learning process. (Tornquist; Tornquist, 2022).

The relevance of the debate on this topic lies in the fact that, although the teaching of Afro-Brazilian history and culture is compulsory in schools, students' knowledge of this content is still limited and often fragmented, especially about capoeira. It is crucial for teachers to use innovative, collaborative and active methodologies that challenge students to get involved in dynamic and enriching activities while maintaining their motivation and interest in learning. In view of the above, the guiding question emerged: *In what way can the capoeira educational gincana contribute to the teaching and meaningful learning of students about Afro-Brazilian history and culture?*

In this context, the realization of a Capoeira Pedagogical Gincana seems to be promising due to its playful, attractive and fun approach, which tends to favor significant learning of the ethnic-racial theme. The aim of this study was therefore to analyze the process of building and developing the Gincana Pedagógica de Capoeira (Capoeira Pedagogical Competition) as a strategy for teaching Afro-Brazilian history and culture in Physical Education classes at integrated secondary schools.

## 2 Methodology

This study was carried out as part of the Professional Master's Degree in Professional and Technological Education (ProfEPT) at the Federal Institute of Acre (Ifac). The research is of an applied nature, with a qualitative approach and is classified as exploratory and descriptive. Participatory research was adopted as the method of procedure. Conversation circles and systematic observation were used to collect data. The data was analyzed using the thematic analysis technique.

Thirty-five students from the second year of the Technical Course in Internet Computing Integrated into Secondary Education (IPI) at Ifac, *Campus* Rio Branco, took part in the research during the third two months of the 2022 academic year, in Physical Education classes.

In order to draw up a didactic proposal for thematizing Afro-Brazilian history and culture through capoeira in Physical Education classes, the teacher/researcher responsible for the subject in the class invited the teacher/researcher to jointly seek out the students' previous knowledge and experiences of the content, as well as the actions carried out by the institution on the subject. To this end, a conversation circle was held, as described by Salvino (2023).

The information from the conversation circle was used to outline the theoretical and practical capoeira lessons, as well as serving as the basis for the didactic-methodological strategy called Capoeira Pedagogical Gincana.

During the first lesson of the two-month period, a meeting was held with the class to introduce the teacher-researcher and the didactic proposal, at which time the investigative process and class procedures during the two-month period were explained, in order to sensitize and mobilize the students.

At Ifac, each lesson lasts 50 minutes and Physical Education is taught once a week, with two lessons in sequence. Each bimester, 18 50-minute lessons are planned, comprising 9 100-minute meetings. However, on Saturdays, there are usually activities that can comprise a greater number of lessons during the meeting, to carry out pedagogical activities.

Thus, the workload for the two-month term was divided into five parts, as follows:

1st part – Presentation of the pedagogical proposal for the term – 2 classes.

2nd part – Initial discussion circle – 2 classes.

3rd part – Theoretical-practical capoeira classes – 8 classes.

4th part – Capoeira Pedagogical Gincana – 4 classes.

5th part – Evaluation of the Gincana (discussion circle) – 2 classes.

Both in the initial discussion circle and in the evaluation of the Capoeira Pedagogical Gincana, the dialogues were recorded and followed previously structured scripts based on the research objectives. While the goal of the first discussion circle was to identify students' prior knowledge and experiences regarding capoeira and Afro-Brazilian history and culture, as well as institutional actions related to the topic, the final discussion

circle (5th part) invited students to evaluate the gincana itself, as well as the relevance of the knowledge and experiences explored both during the event and throughout the preceding capoeira classes.

The dialogues from the discussion circles were analyzed using the thematic analysis technique proposed by Fontoura (2011), which consists of seven steps: transcription of the recorded dialogues; thorough reading of the material with a focus on the research object; delimitation of the analysis corpus; definition of themes based on the corpus; identification of context units and meaning units, organized in a table; and interpretation of the results. Additionally, word clouds were generated through the Mentimeter website (<https://www.mentimeter.com/>), where students submitted responses to questions related to the evaluation process of the gincana.

Informal conversations with participants, both during and after class activities, as well as with the *mestres* (capoeira masters) and teachers invited for the gincana, were part of the data collected through non-systematic observation. These observations were analyzed alongside the other data.

The research was approved by the Human Research Ethics Committee of the Federal Institute of Acre and followed the principles established in Resolutions 466/2012 and 510/2016 of the Brazilian National Health Council (Conselho Nacional de Saúde), under protocol number CAAE nº 63779922.8.0000.0233. The legal guardians of underage participants signed the Informed Consent Form (Termo de Consentimento Livre e Esclarecido – TCLE), and the students themselves signed the Assent Form (Termo de Assentimento Livre e Esclarecido – TALE), both of which were presented during the initial class when the research proposal was introduced. It is important to note that the use of participants' images and audio recordings was authorized through these documents.

### **3 Results and Discussion**

#### **3.1 Paranauê! Get ready for the Capoeira game**



The teaching-learning process is a complex journey involving various factors, including student engagement, teaching effectiveness, and the proper structuring of curricular content. In this context, Freire (1996, p. 13) states that “teaching is not about transferring knowledge, but about creating the possibilities for its own production or construction.” Thus, by designing varied and engaging activities, educators can stimulate students’ active participation, promoting collaborative learning and intrinsic motivation.

From this perspective, the first part of the Capoeira Pedagogical Gincana was characterized by classes following a theoretical-practical approach. These classes aimed to reflect on Afro-Brazilian history and culture, providing both global and local historical perspectives, as well as addressing social and cultural aspects, including religious themes.

From a physical-motor standpoint, the capoeira classes were designed to cover the central components of the subject, including capoeira as a form of gymnastics; capoeira as dance; capoeira as sport; capoeira in the context of play and games; and capoeira as a form of combat. The element of musicality in capoeira was also addressed, including its instruments, traditional songs (*cantigas*), as well as prominent styles and renowned *mestres* (capoeira masters).

Throughout the theoretical-practical classes, students were equipped with introductory knowledge and information (both theoretical and practical) to support their performance during the tasks proposed in the gincana. The activities were thus planned to create favorable environments for meaningful learning, emphasizing playfulness in games and movements of capoeira in order to spark students’ interest and foster active participation (Silva; Nunes, 2021).

In the first class, students were introduced to the pedagogical plan that would be carried out throughout the academic term. The second session was conducted in the format of a *roda de conversa* (dialogue circle) to identify students’ prior knowledge and explanatory limits regarding Afro-Brazilian history, culture, and capoeira. This approach stems from the understanding that valuing pre-existing knowledge can foster student engagement and create conditions for meaningful learning and (re)learning (Moreira, 2011).

Recognizing the importance of meaningful learning, the subsequent sessions took place in the sports court, where classes began with students seated in a circle for a brief explanation of conceptual, historical, and procedural aspects of capoeira.

Following this introduction, depending on the objective of the class, warm-up activities were carried out in a playful manner through games such as *pega-pega* (tag), *pique-cola*, *pique-corrente*, among others. These activities incorporated figures and elements from Afro-Brazilian history and culture. For instance, the “taggers” were referred to as *capitães do mato* (slave catchers), *senhorezinhos* (little masters), or *feitores* (overseers), while the students evading capture were referred to as *escravos fujões* (runaway slaves). During the games, stories were told and songs were played containing historical elements and narratives about capoeira and the resistance of Black people against slavery.

After the warm-up, students participated in practical capoeira activities, where they learned to perform basic movements. These experiences allowed them to understand capoeira as a combination of gymnastics, combat, play, dance, and game elements. At the end of each class, students gathered once again in a circle for stretching exercises, took the opportunity to ask the teacher questions, and received feedback on the activities developed during the lesson.

However, specifically in the class preceding the *Capoeira Pedagogical Gincana*, the formation of the three participating teams took place. They were named as follows: Team 1 – Mestre Bimba; Team 2 – Mestre Pastinha; and Team 3 – Mestre Rodolfo. This naming was a tribute to renowned *mestres* of national importance and, in particular, of significance to the state of Acre.

Each team selected its leaders and vice-leaders; the event regulations were read aloud; the rules for each of the tasks were explained; and supporting study materials were provided in both printed and digital formats (PDF). Topics concerning capoeira were addressed in both general and local contexts. For the latter, the students were given access to the results of a study on capoeira in Acre, which led to the publication of the e-book *A Ginga na Terra do Aquiry: dimensões históricas, etnográficas e mapeamento da capoeira*



no Acre (Amaral *et al.*, 2023). This resource was made available to students via QR code and a direct access link.

## 3.2 Ginga, ginga, today is the day to fight! The Capoeira Pedagogical Gincana is about to begin

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The *Capoeira Pedagogical Gincana* was designed as a methodological proposal grounded in gamification through alternative games, aiming to contribute to the learning and socialization of knowledge related to Afro-Brazilian history and culture, as well as to promote communication, integration, and cooperative work among students—essential contexts for the holistic development of learners (Ramos, 2023).

On the day of the *gincana*, students participated as members of the three teams, alongside guest teachers and local *mestres* and practitioners. The event also included the participation of support collaborators (a logistics team, audio and sound operator, and videographer/photographer).

In order to create a more playful and welcoming environment and to encourage student participation and engagement in the *gincana* activities, the learning space was previously decorated. This decoration was not merely an aesthetic decision but a pedagogical strategy aimed at fostering interaction among students and strengthening the teams' sense of identity, thus enhancing the learning experience.

To ensure an impartial and technically sound evaluation of the proposed tasks, the judging panel was composed of local capoeira *mestres* actively engaged in educational projects, along with professors from Ifac (Instituto Federal do Acre) experienced in ethnic-racial themes. With everything in place, the Mestre Bimba, Mestre Pastinha, and Mestre Rodolfo teams were ready to begin the competition.

The four tasks of the *Capoeira Pedagogical Gincana* were designed to support students in learning actively, dynamically, and collaboratively about the historical, conceptual, and procedural aspects of capoeira in both Brazil and the state of Acre. Through these activities, students were encouraged to recognize the importance of and

give value to Afro-Brazilian culture. The tasks were as follows: 1) War cry; 2) Mock trial; 3) Free presentation; 4) Capoeira trail + Quiz.

### 3.2.1 Task 1 - War cry

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All teams were required to create and perform, using their creativity, a war cry that represented their team's name. A war cry is characterized as a collective vocal expression that unites participants, typically sung with enthusiasm and delivered in an exciting and energetic manner.

In this context, the students produced and chanted war cries that included rhymes, expressions, terms, and historical narratives drawn from the universe of capoeira and Afro-Brazilian culture, as highlighted below:

*“Somos o legado de uma História  
E aqui vamos honrar a sua trajetória  
A Capoeira nos ensina e vamos lutar  
Estamos bem dispostos a vitória conquistar  
Pastinha é meu mestre”.*  
(War Cry of Team Mestre Pastinha)

This task was proposed due to its significant pedagogical role, since the war cry in a *gincana* marks the construction of team identity based on unique elements that relate to the content students will need to engage with in their research. Additionally, it promotes collaboration and strengthens motivation and engagement for broader learning. As Moreira (2011) asserts, the cognitive development theory proposed by Vygotsky assumes that learning is a social experience, mediated by the use of tools and signs, in which the interaction between language and action plays a fundamental role.

### 3.1.2 Task 2 - Mock Trial

Each team had to select participants to take part in a mock trial, which required them to study, develop analytical skills, and construct arguments regarding three theories

about the origin of capoeira in order to support their oral presentations on which theory should be accepted as true. Each team was responsible for defending the theory assigned to their group, as well as presenting technical arguments to refute the opposing teams' theories.

Thus, the theories about the origin of capoeira were presented in a dialectical process (with theses and antitheses), namely:

- a) The African origin theory;
- b) The Brazilian origin theory in the rural context (slave quarters); and
- c) The Brazilian origin theory in the urban context (markets) of colonial cities.

The mock trial can be classified as an alternative educational resource for the teaching-learning process of different topics, as it encourages reflection on the subjects analyzed, helps develop teamwork skills, and stimulates research and oral communication abilities (Alves; Bego, 2020).

Therefore, the mock trial task is a playful, collaborative, and constructivist activity that contributes to problem comprehension, since it mobilizes and encourages diverse knowledge for the construction of understanding, establishing connections between prior knowledge and knowledge to be acquired (Anjos; Justi, 2015).

### 3.1.3 Task 3 - Free presentation

The task was designed so that the teams could research, gain a deeper understanding, and prepare free-form presentations based on the recognized styles of capoeira: Capoeira Angola, Capoeira Regional, and Capoeira Contemporânea (Contemporary Capoeira). Suggested formats included scientific theater, simulations, parodies, capoeira rodas, oral presentations, among others. The teams were encouraged to explore the rituals, traditions, musicality, and characteristic games of each style, highlighting the cultural richness of capoeira in its multiple expressions.

The teams delivered their presentations, beginning with an oral exposition followed by a capoeira roda, adhering to the fundamentals of the style corresponding to their group.

Each free-form presentation was marked by the active participation and dedication of the teams, which were essential for stimulating verbal and nonverbal expression, as well as the playfulness of the students in presenting both the theoretical and practical content addressed in the task.

According to Monteiro *et al.* (2013), it is necessary for educators to promote pedagogical activities that enable the development of oral communication skills, particularly those that integrate nonverbal communication. Clarity, coherence, effectiveness, and appropriateness of communication to the context are essential throughout the educational journey and human development.

### 3.1.4 Task 4 - Capoeira Trail + Quiz

The task consisted of a human board game with 32 spaces, in which all team members participated: one student acting as the pawn (the student-capoeirista who would move along the board); one dice roller with a giant die; one quiz respondent; and the remaining members assisted the respondent in choosing the answer they considered correct by raising the corresponding sign for the question options. These questions were developed based on historical, conceptual, and theoretical aspects of capoeira in the broader Brazilian context, considering the specifics of Acre, using the support material and the e-book *A Ginga na Terra do Aquiry: Dimensões Históricas, Etnográficas e Mapeamento da Capoeira no Acre* (Amaral *et al.*, 2023), which were made available to the teams.

It is known that learning through play simultaneously promotes socialization and entertainment. Lopes (2002) supports this idea:

It is much easier and more efficient to learn through games, and this applies to all ages, from kindergarten to adulthood. The game itself has everyday components and the involvement arouses the interest of the learner, who becomes an active participant in the process (Lopes, 2002, p. 23).

Human beings constantly need enthusiasm, joy, and seriousness, and play can provide enrichment and contribute to students' teaching and learning process.

After the last task, as a way of fostering fellowship and socialization among participants, a capoeira *roda* was held with the masters, students, and guests, where they could once again experience and live several aspects of capoeira, both in the game and the music.

To conclude, the researchers and members of the judging panel gave their thanks, followed by the announcement of the total scores and the winning team, after which medals were awarded to all participants and a trophy to the champion team. Afterwards, a shared snack took place, providing an important moment of interaction among the teams, capoeira masters, and involved teachers, marking a memorable moment in the educational process.

### 3.3 Hey, this is the time! Get in the circle to evaluate the Capoeira Pedagogical Gincana

In the last class of the bimester, held in the week following the gincana, the circle discussion was conducted with the purpose of evaluating and identifying the most relevant points in the development process of the Capoeira Pedagogical Gincana. This was a space for dialogue that allowed students to express their learning and highlight key aspects of the pedagogical action, characterized as an evaluative method of the teaching-learning process (Pinto et al., 2021).

Starting from the premise that the evaluator, as an investigator of the quality of students' learning, must collect data about the investigated reality in order to describe it objectively and systematically, so as to avoid subjective interference that might obscure the evaluation results (Luckesi, 2018), the students were asked to summarize in three words or expressions their perception regarding the capoeira teaching methods throughout the bimester (theory, practice, and the pedagogical gincana) (Figure 1).

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When asked to indicate three words or expressions that summarized their learning, the word cloud highlighted that capoeira is multifaceted and allows for diverse learning experiences, with elements that refer to Afro-Brazilian culture and history, musicality, dances, diversity, among others, demonstrating the versatility and potential of teaching capoeira to address different contents, especially within the discipline of Physical Education (Figure 2).



Figure 2 - What they learned from capoeira classes



Source: Research using *mentimeter* (2022).

The teaching of capoeira, once incorporated into the school curriculum—whether in Physical Education classes or as an integrated proposal—fosters interdisciplinarity due to its vast repertoire and stands out as an excellent educational activity and tool for the psychomotor and social development of students (Castilha, 2012).

Specifically, when asked to evaluate what the Capoeira Pedagogical Gincana represented to them, the words that stood out were those related to fun and playfulness, as well as knowledge, learning, and inclusion, not to mention expressions such as breaking taboos and cultural diversity (Figure 3).

Figure 3 - What the Capoeira Pedagogical Gincana represented



Source: Research using *mentimeter* (2022).

The unsystematic observations and thematic analysis of the students' statements during the discussion circle confirm what was identified in the word clouds regarding the students' perception of capoeira after the theoretical-practical lessons and the development of the Capoeira Pedagogical Gincana (Table 1). Before the gincana, many students had a limited or stereotyped understanding of capoeira. However, as they participated in the proposed activities, they had the opportunity to gain a deeper understanding of capoeira, exploring its historical roots, cultural significance, and artistic dimension. This resulted in an increased knowledge among the students about the richness and complexity of this Afro-Brazilian practice.

## Box 1 - Students' perceptions of capoeira after the Capoeira Pedagogical Gincana

Meaning Unit	Context Unit
Gratifying Knowledge Different view	First of all, when I heard there was going to be capoeira, I thought, "Oh no, wasn't there something cooler?", but on the day of the gincana, I was too lazy to come, but when I got here, after the gincana, after everything, it was a very rewarding thing to have studied, it was very nice to have come, to have absorbed all the knowledge, to have known about and to have known the practice as well, it was very nice to see the interaction, and it made me want to know more, to practice, and I had a completely different view afterwards (E1).
It didn't make sense; I started practicing capoeira again	First of all, when I heard there was going to be capoeira, I thought, "Oh no, wasn't there something cooler?", but on the day of the gincana, I was too lazy to come, but when I got here, after the gincana, after everything, it was a very rewarding thing to have studied, it was very nice to have come, to have absorbed all the knowledge, to have known about and to have known the practice as well, it was very nice to see the interaction, and it made me want to know more, to practice, and I had a completely different view afterwards (E1)
It's important to study capoeira in depth	I think capoeira is one of the most important things the school has; I haven't studied capoeira in depth in any other year. We studied the <i>mestres</i> , the music, <i>gingas</i> , the different types of blows, such as <i>Aú</i> , <i>martelo</i> (E3).
I didn't like it, after practicing I started to like it.	At first, I wasn't really into it, but then, when I started the practical classes, I started to like it more (E4).

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Doing it by grade	I was doing it by grade, but it's in the past, we change (E5)
I liked the gincana	To be honest, I didn't think it was very nice [ <i>the classes</i> ], but then the day of the gincana came and I thought it was very nice, very competitive, very interesting (E6).

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Source: Own elaboration (2022)

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However, the thematic analysis also revealed that some students initially did not like or identify with the idea of studying content related to capoeira. Yet, throughout the process of the theoretical-practical lessons and the Capoeira Pedagogical Gincana, these preconceived notions were replaced by the construction of new knowledge in an active, creative, and playful way, through the connection between past and present, addressing not only technical aspects but also the plurality of content that the theme involves (Neira, 2011).

As Souza, Castro, and Cardoso (2019, p. 146) report:

Games, in general, can be applied to teaching through different philosophical-methodological attitudes, allowing students to be contemplated with varied strategies through a single activity, whose characteristic is that it is a practice outside of traditional school standards that is enjoyable for students. In addition, the interaction between the participants presents the player with various points of view which, when taken into account, enable the subject's social development (Souza; Castro; Cardoso, 2019, p. 146).

The Capoeira Pedagogical Gincana proved to be an effective methodological proposal, promoting student interest and fostering significant advances in their performance. This approach contributes to the construction of concepts, reinforcement of content worked on in the classroom, as well as stimulating creativity, interaction among students, and balancing competition and cooperation (Antunes, 2014).

Thus, through an inclusive and informative approach, students had the opportunity to learn about Brazil's religious diversity, understand the role of religion in capoeira, and deconstruct harmful stereotypes, as illustrated in Figure 4. As a result, a significant reduction in religious prejudice among students was observed, many of whom began to show greater tolerance and respect for different beliefs and religious practices.

Figure 4 - Perception of religious issues and capoeira



Source: Research using *mentimeter* (2022).

In this context, the teaching-learning process became more dynamic and transparent, contributing to the achievement of the established educational objectives. Furthermore, the gincana also enabled a critical approach to religious prejudice related to capoeira, which is often associated with Afro-Brazilian traditions such as Candomblé and Umbanda (Ferreira Neto, 2023).

## 4 Final considerations

In summary, the Capoeira Pedagogical Gincana proved to be a valuable teaching approach for addressing Afro-Brazilian history and culture content in Physical Education classes, contributing to the education of ethnic-racial relations in schools.

It is important to highlight that the teacher does not necessarily need to be a capoeira practitioner to develop this content in a playful, dynamic, and active way in the school environment. At some point, they may invite *capoeiristas* and/or history teachers or researchers to assist with the practical and theoretical classes. Another possibility is to carry out the gincana in a broader manner, with an interdisciplinary and integrative focus involving different courses, student groups, and both the school and external communities.

Finally, it is hoped that this study encourages other educators to address capoeira as a teaching subject by using the capoeira pedagogical gincana, diversifying their lessons, and recognizing it as a pedagogical tool that contributes to the holistic development of individuals — those who acknowledge and respect differences and value Afro-Brazilian history and culture as essential components in the construction of the Brazilian people's cultural roots and identity.

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